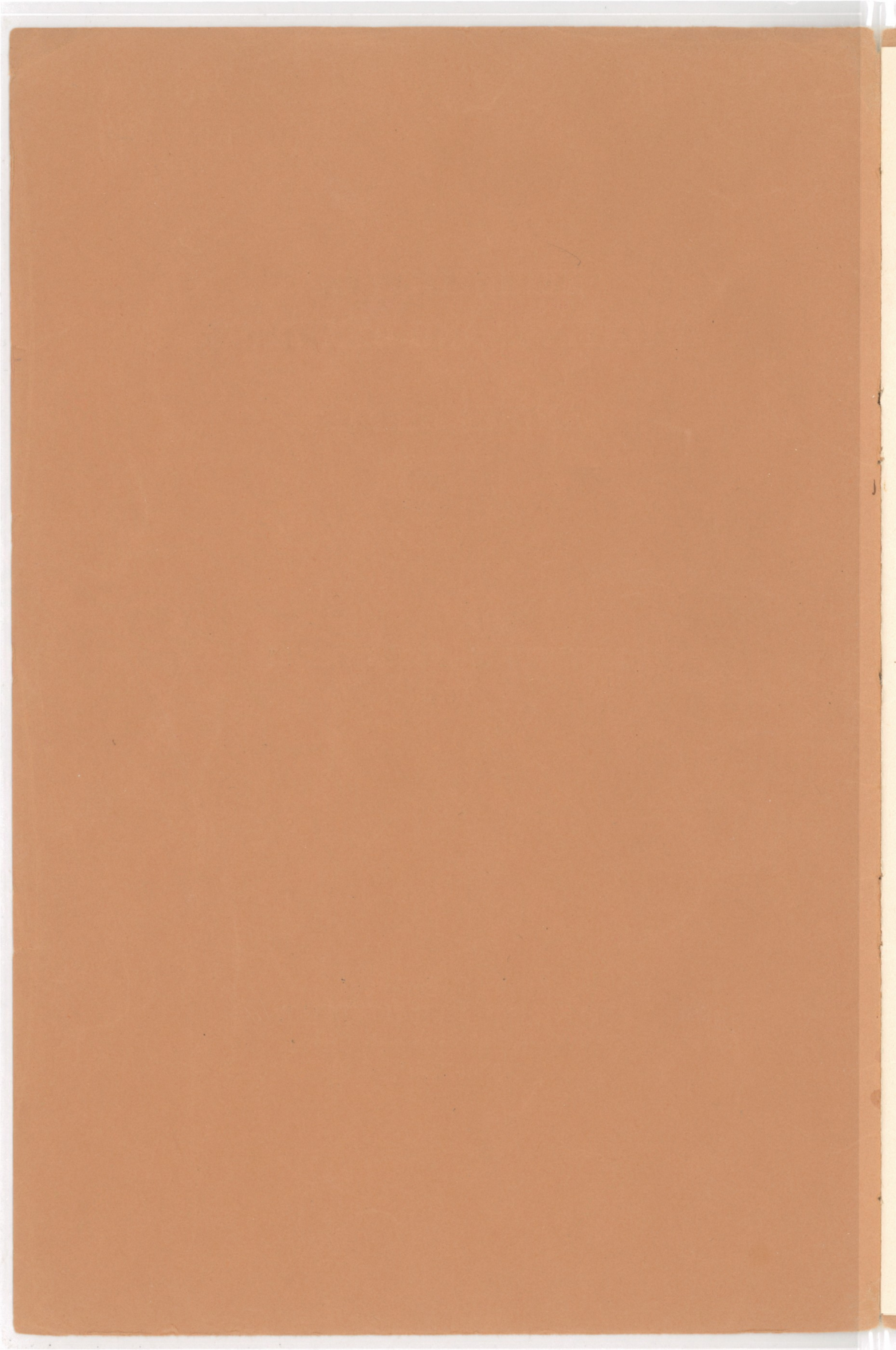


**EXHIBITION OF
PAINTINGS AND DRAWINGS
BY
ANDRÉ DERRAIN**



**JANUARY 26—FEBRUARY 21
1922**

**At the Galleries of
JOSEPH BRUMMER
43 East Fifty-seventh Street
New York**



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New York (City). Brummer, Joseph, galleries

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ANDRÉ DERAÏN'S earliest work—of a strength and fineness that brought him to a conspicuous position in Paris before he was twenty years old—was of a Cézannesque character. The next period in his development was filled by his researches in color and at the same time he was working toward the broad and original linear design that soon made him a leader of the so-called "Fauve" group.

But like his friends Matisse and Picasso, he was to find color and design too unsubstantial a base for his art, and he turned to that study of form which was the quality most needed by the serious character of his mind. He was keenly interested by the wood carving of the African negroes, and, at all periods of his career a deep student of the museums, he consulted such other masters of form as the Italian Primitives, the Gothic sculptors and the early Corot. More than any other painter of his time, it was Derain who disengaged form as an abstract quality, to be handled as an element in picture-making independent of the object represented; and so it is he whom Guillaume Appollinaire in "Les Peintres Cubistes" named as the artist with whom the Cubistic idea originated. Without following this idea,

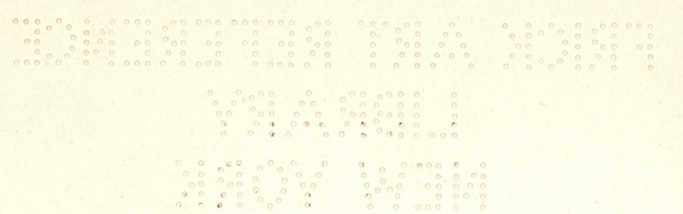
however, he continued to paint objects as they appear to the eye.

As he was in the advance guard twenty years ago among the men who took what seem the final steps in the study of light and color, as he was a notable figure in the modern research into design and form, so he is today the strongest influence among the artists who are handling the traditional elements of painting with the vision that has resulted from the varied experiments and the new achievements of the recent schools. By his ability to understand and to continue what is best in the work of the past and by presenting its qualities suffused with a life different from any that has animated them before, he shows himself as the true type of the French Artist.

Joseph Brummer

OIL PAINTINGS

- 1 The Park
- 2 Young Girl
- 3 The Roman Campagna
- 4 Flowers
- 5 Head of a Woman
- 6 Castelgandolfo
- 7 The Table
- 8 Italian Girl
- 9 Ile-Fleurie
- 10 Woman with Necklace
- 11 Checker-board
- 12 Road to Albano
- 13 Still Life
- 14 Portrait
- *15 Still Life
- *16 Head
- *17 Street in Cagnes
- *18 Self-Portrait

- 
- *19 Landscape**
***20 Parliament House at Night**
***21 Still Life**
***22 Nude**
***23 Landscape**

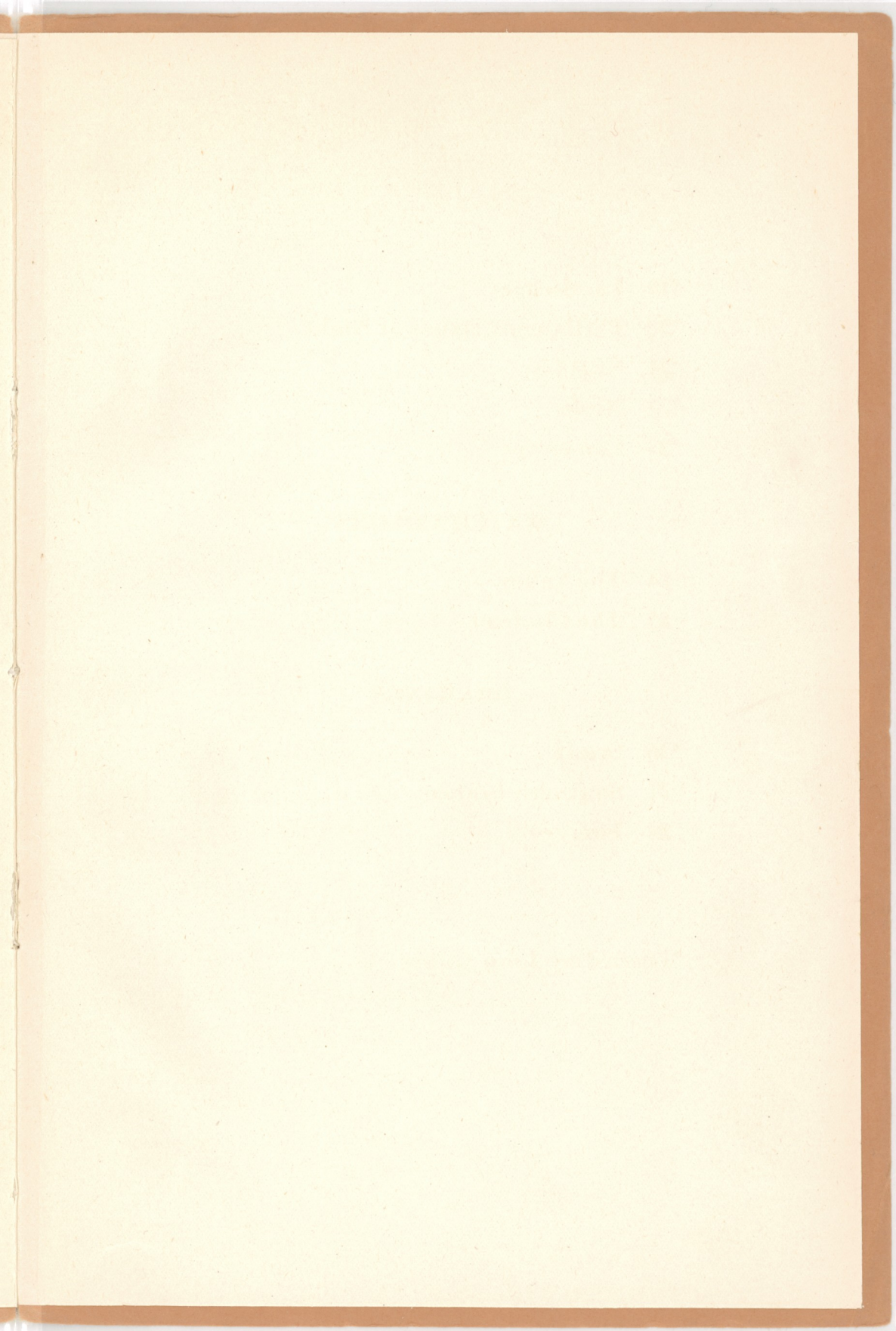
WATER COLORS

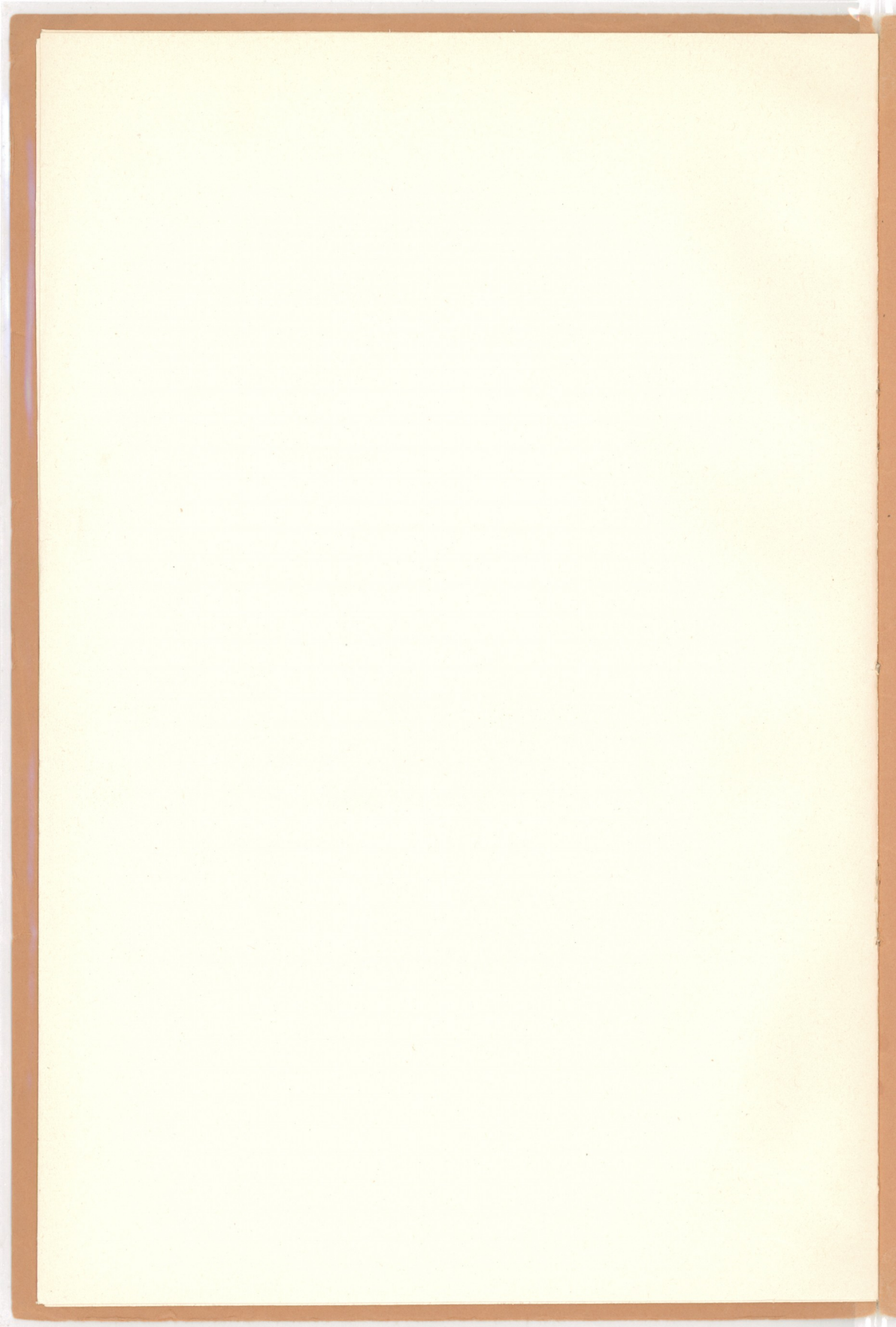
- 24 The Valley**
25 The Chateau

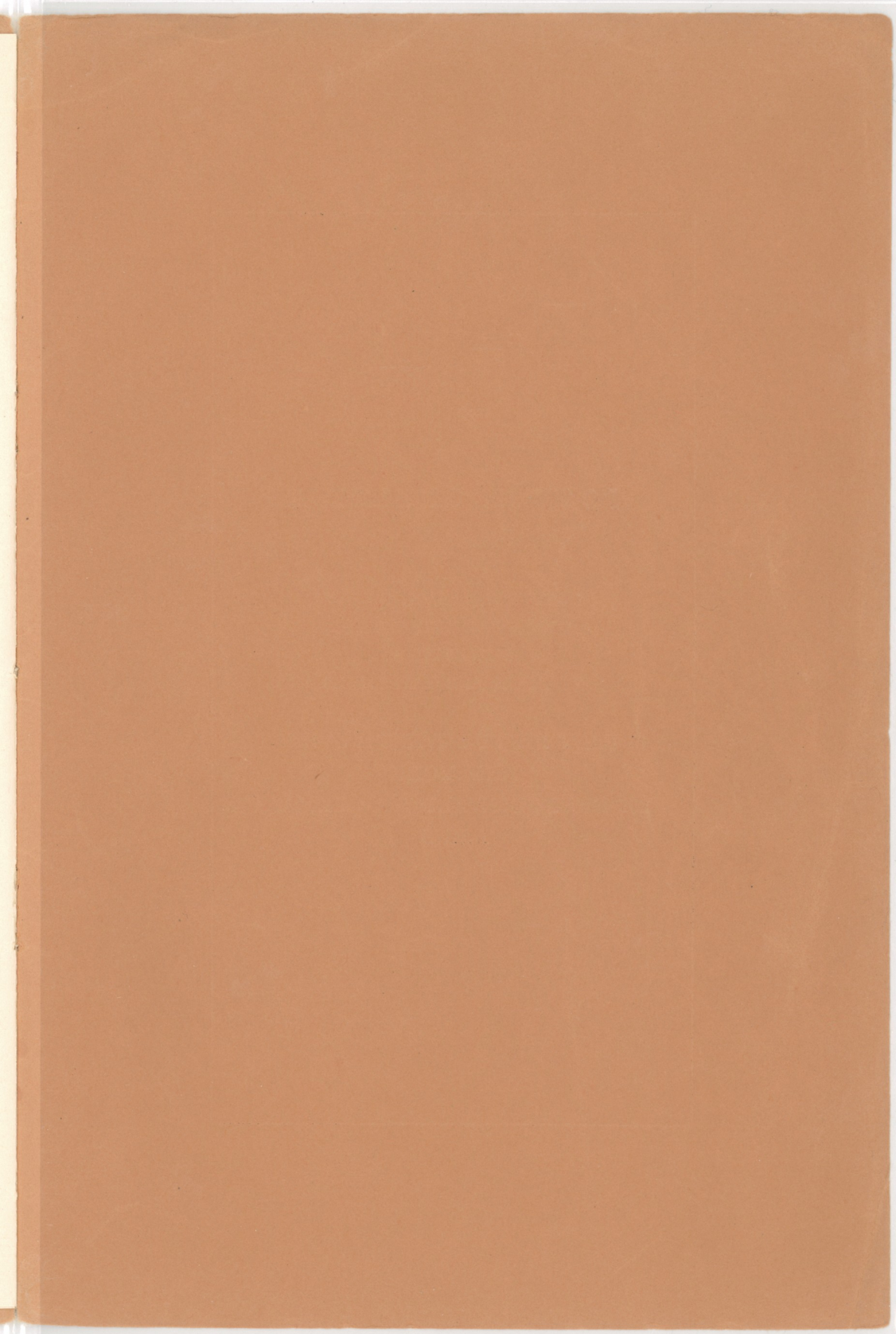
DRAWINGS

- *26 Study**
27 Southern France
28 Flowers

***Loaned by John Quinn.**









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